

SUNDAY, FEBRUARY 28, 1915.

Entered at the Post Office at New York as
Second Class Mail Matter.

Subscriptions by Mail. Postpaid.

DAILY, Per Month.....	\$8.50
DAILY, Per Year.....	6.00
SUNDAY, Per Month.....	3.50
SUNDAY, Per Year.....	40
SUNDAY AND SUNDAY, Per Year.....	5.50
DAILY AND SUNDAY, Per Month.....	5.50
Postage Extra.....	1.25
DAILY, Per Month.....	6.25
SUNDAY, Per Month.....	1.00
DAILY AND SUNDAY, Per Month.....	1.00

THE EVENING SUN. Per Month..... 15

THE EVENING SUN. Per Year..... 2.50

THE EVENING SUN. Foreign, Per Mo. 1.00

All checks, money orders, etc., to be made payable to THE SUN.

Published daily, including Sunday, by the
Sun Printing and Publishing Association at
116 Nassau street, in the Borough of Man-
hattan, New York. President and Treas-
urer, William C. Beck; 170 Nassau street;
Vice-President, Edward P. Mitchell; 170
Nassau street; Secretary, C. E. Laxton; 170
Nassau street.London office, Eppingham House, 1, Arun-
del street, Strand;Paris office, 6 Rue de la Meudouze, off
Rue du Quatre Septembre;Washington office, Hobbs Building,
Brooklyn office, 105 Livingston street.*If our friends who favor us with man-
uscripts and illustrations for publication wish
to have rejected articles returned they must
in all cases send stamps for that purpose.*

The New Transit Commissioner.

The Health Department of this town is not only omniscient but omnipotent; and it never can find full scope for its benevolent talent of inserting itself into the midst of things and the stage. Unhindered by his halo, before which most of us have to abase our dazed eyes, the indefatigable GOLDWATER has taken charge of the transit business. He begins modestly with the Fifty-ninth street cross-town line and that ancient sinner the Eighty-sixth street transverse line. They haven't ears enough. Get more says the Health Commissioner; you're a menace to health."

In these days everything is "a menace to health." The glowing industries GOLDWATER is a menace to the Public Service Commission. He puts it out of business. All roads lead to the Health Department, the power house of all powers. Commissioner GOLDWATER is but at "the bright beginning" of "a halcyon and vociferous proceeding" whose "blitzen" the accused transit companies are yet to see to their sorrow.

We don't know whether the public will be allowed to ride in cars or not, or if it will be physically possible to provide cars enough to satisfy the insatiable GOLDWATER. In that case walk and be healthy!

Does the new Director of Transit ever ride in the Third avenue cars? Then, doesn't he find the wild, ferocious jerk which is the stopping of accused transit companies for public office.

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Boys of an earlier generation had an easier time when it came to their theatre-going. There were such plays for them as "Richelieu" and "The Duke's Motto," "The Celebrated Case" and "The Lyons Mail" and "She Stoops to Conquer," as well as such native specimens as "Davy Crockett," to mingle without discrimination what used to make up the old repertory.

Not all of these plays and others of their kind could by the broadest rendering of the term be considered educational. But they at least stimulated the imagination of the young. Their effect was not to deaden the inspiration of youthful minds with the commonplace of the so-called musical comedies.

There are to be developed in children other intellectual perceptions than that of Broadway humor. Even if in the days that are past they were sent to the theatre merely that they might be amused they saw "Humperdinck," in which there still survive the happy figures of the Italian comedy. Burlesque in those same days was usually of classic subjects.

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For Republicans at Albany to Consider.

It was through a Republican Legislature and a Republican Governor that the anti-labor law was put on the statute books. That enactment, the child of political malice and economic ignorance, has cost the taxpayers millions and has benefited nobody except a few contractors.

The State has today a Republican Legislature and a Republican Governor who protest their devotion to economy, home rule and efficient administration. If they mean their utterances to be received seriously a bill repealing the oppressive, unworkable and purely political section 14 of the labor law will be introduced at once, passed with the highest possible speed and signed without delay.

If the Legislature and the Governor do not repeal the law the people of this town will know exactly what to expect from them in the treatment of large problems and they will know precisely what to do to the Republican party when it again presents candidates for public office.

The War Spirit in Italy.

The Italian Parliament met on February 19 in Rome while throngs of men and women were parading the streets, singing patriotic songs and chattering for war with Austria. These enthusiasts besieged the Chamber of Deputies and were kept out only by a strong guard of soldiers. Admirable was the behavior of the members on that occasion; they were unmoved by the demonstrations outside, and listened calmly to the formal address of Premier SALANOVIA, which reflected the neutral policy of the Government. But yesterday the war spirit invaded the Chamber and many of the Deputies lost control of themselves. The proceedings were interrupted by what the despatches call a wild patriotic demonstration in favor of war, which lasted for five minutes. The Premier's profession of a neutrality that was not influenced, he declared, by any foreign governments did not seem to be taken seriously by the Chamber, for there was a still greater outbreak when he said: "I do not know whether Italy is marching, but when ordered to march the call of the King will be obeyed by all Italians."

Allowing for a strain of exaggeration in descriptions of the scene, it may be inferred that the desire for war with the other members of the alliance in which Italy was never a zealous partner is growing stronger in the elective body of Parliament. It inevitably compares the manifestation of new qualities with the estimate it has formed of the old, and highly resents the attempt to unsettle its standards. Irritated, it becomes suspicious, and it is likely, instead of conferring longer for applause, to ask if that which it has accepted as the emanation of a sincere and honest nature has been after all only a sham, the false face of an intentional masquerade.

When a man in public life whose station has been achieved while he wore the confidence inspiring guise of a pure thinking machine, a cold, inscrutable, unimpassioned scholar, undertakes to assume the manner and demeanor of a hearty good fellow, the danger of failure is always imminent.

The hearty good fellow, the back slapping, rib nudging good fellow, is a product of nature. His antics and his manners are tolerable only because they are the result of irresistible impulse. His uncouth language, his boisterous epithets, if consciously imitated, become highly offensive and repel rather than attract. The man of inborn reserve and dignity who endeavors to clothe himself in the garment of buffoonery misdirects his genius and invites disaster.

Students of American public life have seen many misguided statesmen essay roles for which they were, in addition to the delights of the play youthful spectators might carry away with them the memories of some of the famous interpreters associated with every visit to the show. There are none of these to-day perhaps equally great and there is moreover an unwillingness on the part of many parents to take their children to see these dramas. They assume that the mental state of children is much the same as that of fabled commercial emulsion which is supposed to set the note of the American theatre. Yet every right minded boy ought to be light in the struggles of "Julius Caesar" or "Macbeth," and "The Merchant of Venice" ought to be a source of absorbing interest to the young of both sexes. They at least avoid the slang and the vulgarity, the cheap stage talk and the questionable taste of most entertainments for children.

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The Children's Drama.

There exists for various improvements in the estate of the children of the well to do an organization known as the Parents League. It contains a drama committee to name the plays suited to their children. Perhaps accepting BERNARD SHAW's description of his work as a "fable play," this committee has just recommended "Androcles and the Lion" as an entertainment for the young. It cannot but create surprise that such an orthodox organization should have selected a work which departs so far in many of its scenes from the conventional ideas of Christianity.

But difficult is the task of any committee which nowadays seeks to find plays suitable to the enjoyment of children. It is a creditable effort to attempt to find something better adapted to their entertainment than the silly musical plays which are generally selected for them. The plays that a child sees are much more important than those which the adult theatregoer may enjoy. They have a considerable educational value, educational pantomimes for the very young, plays of adventure for boys, simply romantic dramas for young girls, are not now easily found in the theatres. It is generally the banality and vulgarity of musical farce with which they must content themselves. It is surprising to find in the usual list of dramas the small number possible for the young. So it is usually with the imbecility of the musical plays that the children must be amused. Optimistic parents hope that what is abominous in them may escape the knowledge of the children.

There are of course the occasional Shakespearean performances. They are not so frequent as they were, when, in addition to the delights of the play youthful spectators might carry away with them the memories of some of the famous interpreters associated with every visit to the show. There are none of these to-day perhaps equally great and there is moreover an unwillingness on the part of many parents to take their children to see these dramas. They assume that the mental state of children is much the same as that of fabled commercial emulsion which is supposed to set the note of the American theatre. Yet every right minded boy ought to be light in the struggles of "Julius Caesar" or "Macbeth," and "The Merchant of Venice" ought to be a source of absorbing interest to the young of both sexes. They at least avoid the slang and the vulgarity, the cheap stage talk and the questionable taste of most entertainments for children.

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send their children to State endowed German and Slavonic schools, or establish their own schools with their own means. In the State schools Italian histories are not allowed. At political demonstrations Italian music is suppressed. Although Italy is Austria's ally the Italian flag is under ban.

The Austrian Government's policy is to crush the Italian spirit. Even the Church feels the rough hand of the Austrian, Latin as its language being replaced by German and Slavonic. The iron is driven into the soul of the Italian wherever he is. In France, Switzerland and England he lives under a liberal government; in the two Austrian border provinces, which used to make up the old repertory, not all of these plays and others of their kind could by the broadest rendering of the term be considered educational. But they at least stimulated the imagination of the young. Their effect was not to deaden the inspiration of youthful minds with the commonplace of the so-called musical comedies.

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Curriculum. Curriculum.

The *Educational Review* has long been recommended to neuroasthenics and insomnia, but even the laziest folks find rest and amusement among those popular pages. Apparently "education" consists of long legged words, definitions, programmes; yet there is a magical charm in all this litter of piggery. For example, Professor CHARLES HUGH JOHNSON's "High School Terminology" in the March number, As Dr. HENRY AUGUSTUS BEERS of Buffalo sings:"So seated, sans homology,
She queens over every ology,
Supreme, sweet terminology."

"Prevolutionary education," "sequential group," ("straight," so to speak), "credit group," "allied unit," who wouldn't love to linger in this vale of magical dark mysticities, but a older and a dearer face smiles.

In the House the other day General SHAW of Ohio challenged his colleagues to tell him if they knew of any Generals being captured in the war in Europe. He had seen quite a number of Generals taken in the struggle between the States, of which conflict he had a very much bigger opinion. The Ohio veteran reads the returns from the battle of the Maginot Line. He will see that captured Russian Generals were thick as blackberries in June.

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